

4328

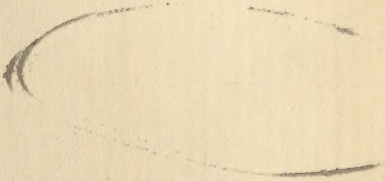
273522

~~4325~~ 4328

1871
1872
1873
1874
1875
1876
1877
1878
1879
1880
1881
1882
1883
1884
1885
1886
1887
1888
1889
1890
1891
1892
1893
1894
1895
1896
1897
1898
1899
1900

ROYAL CANADIAN MOUNTED POLICE

RECEIVED
1891
1892
1893
1894
1895
1896
1897
1898
1899
1900



Telegram: "Initiative, London."
Telephone: "1160 Western".



ROYAL COLLEGE OF MUSIC.

Prince Consort Road, Xmas.
South Kensington,
London, S.W.

①
Once upon a time I did call your attention to
the fact that in a short space of 10 years ~~and~~
~~extraordinary crowd~~ between 1803 and 1813 a
very extraordinary crowd of remarkable composers were
born - and that these composers represented a
vast variety of diverse kinds of Art. We begin
with Beethoven, the ^{earliest successful} representative of fantastic programme music,
who was born in 1803 - Mendelssohn the representative
of the most reputable and refined type of Art was
born in 1809, and Chopin the ideal representative
of pianoforte music was probably born in the same
year - Schumann the representative of romantic
pianoforte music & German song was a year younger,



ROYAL COLLEGE OF MUSIC

The certificate of
Chopin, with his
recently been found -
and within the date
on Dec 22. 1810

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

2

having been born in 1810 — first the representative
of virtuosity in 1811, and Wagner the representative
of modern music drama in 1813. And we may add
that Verdi also was born in that same year 1813.
One doesn't quite know what to call him representative
of, except ~~being~~ ^{for the very rare quality of} getting finer & shrewder
as he grows older. In his eyes is a thorough law &
vigour his of art and after brilliant success in that
range quite late in life divided the error of his ways
and gave the world such remarkable works as Otello
and Falstaff.

We have ^{already} discussed those two most diverse types
Berlioz and Mendelssohn — & the next figure
we come to in this remarkable gallery is Chopin.

The first thing he suggests to most of us is his
Romanticism. We feel he is so completely in
a different sphere from the Mozart, Haydn,
Beethoven, and the representatives of Western or
Germanic art. He really is in those respects
the first composer who through & through represents
the new aspects of art - The art which has ceased
to be formal - in which the formal elements of
design are not consciously ~~attempted~~ employed -

His treatment of keys, of colour of, chord progressions
are all beyond the standards of classical art.

Chopin like Beethoven in his last phase expressed himself
in his art. It never was programme music except
in so far as the programme was the outpouring of his
natural feeling - And it is a very notable thing
that though he is so utterly modern he never
resorts to the ~~much~~ over-emphasized ~~and~~ phenomenon of programme -
upon which writers on art lay so much stress.

Specialization

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

(3)
The first thing Chopin suggests to our mind is specialization -
The concentration of the whole individual faculty upon one
small branch of art - When one compares him with
most of the other great ones, such as Bach, Mozart, Beethoven,
Haydn, Mendelssohn, any one you please, and thinks of
the vast variety of their work in all sorts of departments
it does indeed impress one with the principles of ~~evolution~~
tending always to the multiplication of diversities & think
that a man could play such a part in the world, &
make such an impression on it who only expressed himself
in the terms of one single instrument - and that instrument
a modern one which had not been in existence a couple
of centuries. It is the mere chance of the pianoforte having
been brought to a fair point of perfection ~~in a domestic~~
~~instrument~~ and having become the ~~domestic~~ universal domestic



British Museum
Library
MS. 10. 1. 1. 1. 1.

ROYAL COLLEGE OF MUSIC

Printed by
J. G. Smith
London



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

Telegrams: "Initiative, London."
Telephone: "1160 Western."

(4)

instrument that afforded him an opportunity. And his
nature being so ^{and so aptly} marvellously endowed as it was has
made him in a sense one of the most popular composers
who ever lived. He is almost the only composer who
appeals to men of the most fastidious taste in art
and can be played without causing discomfort to the
most ordinary ~~unintelligent~~ ^{unintelligent} plutocrats after dinner,
as well as to the unsophisticated and uncultured provincial.
It is altogether a new phenomenon, and vastly interesting
one — a product of the fusion of diverse races —
Possibly he may be taken as one of the first ^{Syris and Armenians} ~~little products~~
of the ^{Slavic} Oriental ~~Slavic~~ element which in our time has
been introduced into Western Music. The genius of Tchaikovsky, Kosschitz
played such strange a part. Though he ~~is~~ ^{is} always
spoken of as a Pole, his father ~~was~~ ^{was} indeed a Frenchman
who had migrated to Poland and married a

As is frequently the case it was the
attitude of mind surrounding him ~~with~~ as
much as racial influences which made him so Polish.
Environment as much as heredity

Polish wife - and it was only from the mother that he inherited the qualities which inspire the world as having something unlike the Western conception of art about his work. There is it must be admitted a good deal of dreaming about the ~~beginning~~ and ~~of~~ circumstances of Chopin's life but it seems to have been ascertained with a reasonable amount of certainty that Nicholas Chopin the father was born at Nancy in Lorraine in August 1770. There was a connection between Lorraine and Poland, as the King Stanislas Leszczynski was also Duke of Lorraine. So Lorrainers knew of Poland - And when a Frenchman who lived in Warsaw proposed to Nicholas Chopin to accept an engagement as bookkeeper in his business he went there a taste of his globe among the Poles ~~to~~ is or about the year 1787.

Owing to the disastrous and disintegrated state of Poland this business came to an end, & Nicholas tried to make a living by teaching French. In this capacity he went to a place called Zelazowa Wola near ^{Warsaw} Vozhyska as tutor to a young son of Count Scharbelski; and thus ~~met~~ met Justina Krzyzanowska whom he married

~~1810~~
~~1810~~

see back
1810

1806. They had three daughters and one son Frederick
~~the composer~~. The date of his birth is disputed, but probably
~~the birth~~ is March 1809. It is the date inscribed on the
monument erected in his honour in the Church at Warsaw. The
tombstone in Pere Lachaise ^{where he was buried} at Paris does not give the date of
his ~~death~~ birth. Nicholas had the good fortune to be appointed
Professor of French in the Lyceum at Warsaw the year after
Frederick was born, & took up his abode there - later on
he kept a boarding school. He seems to have been a worthy
man, and intelligent and cultivated, and the ~~father~~ mother &
all accounts are a most amiable and tender hearted woman.
Apart from ~~the~~ certain unpleasantness which was inevitable to
any one who lived in Poland the surroundings of the young
composer must have been replied and encouraging to the
development of the poetic qualities. It is one of the compensations of unhappy
nations that they develop poetic and imaginative qualities to express their woes; & become more spiritual than the prosperous people.
Frederick seems to have been drawn to the transports from the
first; and the parents were sensible enough to recognize his
bent and found a good master for him of the name
of Adolph Zwarg, ~~a Pole~~ of the very musical race of

7

Bohemian. He developed so fast that ~~he~~ he was fit
to begin his career at the age of 8. A letter from a Polish lady
describes a Soiree which she attended ^{in Warsaw} and says "she heard young
Chopin play the piano; a child not yet 8 years old, who in the
opinion of connoisseurs promises to replace Mozart". At
a concert in February 1818 he made his first public debut
being then but 9 years old, & played a concerto by Beethoven
~~popular~~ popular Bohemian composer favorites. The
Polish aristocracy took him up, and the influence which
their cultured and on the whole refined society had on him
had a prominent share in the moulding of his ~~disposition~~. It is
~~one of the influences which moulded his~~ ^{extraordinary sensitiveness} disposition. It is
doubtless that his ~~sensitive~~ ^{sensitiveness} disposition, naturally impelled to
try to please those ~~with whom~~ ^{with} whom he was associated, developed
that highly ~~finished~~ ^{finished} delicate style which is most apt for
the drawing room - & that we may observe in his ~~the~~ ^{in his} ~~music~~
which is music in the most appropriate. He received a good
general education at the ~~of~~ Warsaw Lyceum, & his master for
composition was Joseph Elsner, a composer of some repute
in those days & a man of sufficiently large mind &

realize what it was best to do with a disposition like
 young Chopin, and ~~so~~ ^{he} allowed him plenty of room to develop
 his own qualities. Elson's view of Art education was that the
 most important part of a composer's work he must attain by
himself & through himself. The result of such was was certainly

~~The first of his works~~
 satisfactory in Chopin's case. His first appearance in print ~~was~~
~~that was published was~~ a concerto ~~was~~ in 1825 when he was
 14, the work being a Rondo for piano. Chopin had
 up to that time been chiefly intimate with the piano composers
 of the Hummel ^{type} and it was from that style that his
 ideas of technique were derived. But his extraordinary instinct
 for the piano soon found out an individual style of his
 own - & even in his earliest works there is a wonderful
 sense of what to do. He ~~also~~ tried his hand in various
 kinds of piano music - Variations, Sonatas, Valzes.
 The Variations on 'La ci darem' were among ^{the productions of his} ~~his earliest works~~
 early years. Probably his "teen"! Chopin had opportunities of staying with his aristocratic patron
 at their country house, & on such occasions he took great
 interest in the Polish national songs, which had great
influence upon him. His first important journey was to

Johann Nepomuk Hummel b. Nov 14. ~~1778~~¹⁷⁷⁸ at Presburg.
Son of Joseph Hummel Director of Imperial School of Military music.
Showed great talent for M^y early - Mozart heard him, when Joseph Hummel
had taken the appointment of Conductor at Schikaneder's theatre, & offered him
his house, & young Hummel went to live in Mozart's house. 2 years then
left lessons irregular. Court time with his father. Came to Vienna
and had lessons from Clementi. Court in honor from June May 5. 1792.
Back to Germany. Studied composition. Became Haydn's successor
as Capellmeister to Prince Esterhazy in 1804 - till 1811 - Back to
Vienna. Petersburg. Paris. Court tours. 1833 in London
conductor at King's Theatre - d. at Vienna 1837.
Artificial & formal composer. Developed ornamentation. First Edition Paris.
As a pianist aiming at effects of virtuosity. He was the master
judging success by applause. He was the master
of Czerny, Heller, Hummel & Thalberg.

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

in 1828
Berlioz when he heard Weber's "Der Freischütz" and also Handel's
Ode on St Cecilia's Day which, strangely enough, inspired him as
the nearest to the ideal of sublime music he could imagine. He
also got sight of Mendelssohn at a party, but did not speak to him
as he did not think it becoming to introduce himself - As the
Overture to the 'Midsummer Night's dream' had then been a year
before the world, & the Berliners knew many other compositions
of Mendelssohn by that time, he was already quite a great man,
& while the Chopin was as yet quite unknown to the world - so
his modesty prevented his putting himself forward. He went
back to Warsaw before the end of the year and then had the
opportunity of hearing Hummel, for whom he developed a
great admiration. His second voyage was to Vienna in
1829, and then at last he made a public appearance in
Aug. August of that year at the Kärntnerthor Theatre. He
played the Variations on "La ci darem", and the ~~Kärntnerthor~~
entire program on a tune from Boileau's *Dame Blanche*.

3 Notturno . 1834 .

John Field

50 Notturno 1836 .

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

10

People were pleased, but the work did not cause any great sensation. He went to Prague and Breslau & Dresden afterwards without anything very important happening. He did a lot of composing, in the shape of a Sonata or Phase and the ~~Romantic Concert~~ Krakowick, a Concert Rondo and the first works which illustrate the discovery of his personal line of work were Nocturnes, Waltzes & Polonaises. The idea of Nocturne he got from the Irish composer Field. One of the pioneers of the modern pianoforte style. He had been born in Dublin in 1782 became a pupil of Clementi and went with him to Paris, where his playing was much admired. ~~From there he went to~~ He ultimately settled in St Petersburg, where ~~he~~ he attained a great position as a teacher. His ^{delicate} Nocturnes impressed the world considerably and Chopin in particular, and we owe him a debt of gratitude for suggesting that form of composition & Chopin whose works in that direction are among the things which

First Wk of Mazurkas. June 9
1832.

the most popular one in E^d
in June 9 No 2

Nocturnes.

1832

Etudes Op 10. Compnd - 29 - 31 July 27

Concerto Lm. Comp 1830.

1st Scherzo. ~~1829~~. July 35

Quint Concerto Fm. Comp 1829 July 36.

Polaris $\$6$ Comp - 30. July - 36

Ballade in f minor.

12 Etudes. Comp 30 - 34 July 37

2 Polonaises.
30 Nocturnes.

Preludes

Sonata Bb mi.

Ballade 2nd mi.

Polonaise 2nd mi.

Ballade 3rd mi.

Polonaise in Bb

Polonaise 2nd mi. A1

July 39 -
Comp 38. July 40.
- 39. July 41.
July 43

42. - 43

46

Telegrams: "Initiative, London".
Telephone: "1160 Western".



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

have the widest range of admirers of anything in modern music.
Chopin was back in Warsaw in 1830, when he gave another
concert, which included his Concerto in F minor, which
must therefore have been one of the first of his compositions
on a large scale - His reputation began to grow, and
the desire with it to gain the great world and seek his fortune
in it as a composer & pianist. But before he left Warsaw
he also produced his E minor Concerto also ~~concert~~
in the ~~Autumn~~ ^{March} of 1830, & in ~~October~~ of that year he
left Warsaw, the place where all his early development
had been achieved, and began giving Concerts in various
towns in Germany and settled for a time in Vienna -
Here he came into contact with Hummel again, & also
with Thalberg who had a great reputation as a pianist but
did not satisfy Chopin. But nothing much came of this
stay in Vienna & after visiting some other German towns he
transferred to Paris in 1831, where he was ultimately to -

German

Magazines devoted to
Eastern subjects

Pans

Revolutionary studies
History of Wars - 1831
Rivers and -

Politics a subject p 35

Science a new type

Telegram: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

12

find the type of audience which fully appreciated him. Here
he was in the midst not only of a great world of music but
also in the centre of romanticism, & this no doubt had great
influence on his career. Here he gave a Concert in 1832 and
played his Concerto in E minor and some Mazurkas & Nocturnes.
His playing & musicianship made a great impression -
amongst the audience was Mendelssohn who applauded lustily.

Chopin's charming personality soon made him a favourite
in Parisian Society and he became a very popular music master
especially among the Austrians. He ^{regularly} gave ~~often~~ ^{regularly} ~~gave~~ ^{gave} ~~concerts~~
~~and his fame grew~~. By 1833 his list of compositions
was becoming considerable and already included the
famous Studies Opus 10 as well as the Concertos and several
of the Nocturnes. The fact that the Studies were dedicated
to Liszt shows that the two had made friends with that
greater virtuoso. He was not altogether a success

Book had arrived in March

Ballard a new type
of machine used in summer

Jan 12 State Jan 25 dedicated to
Comtee of Agents.
mother of Emma Wayne

as a public performer. His poetry was too delicate. He
 himself felt out of place. He said to myself - "I am not at
 all fit for giving concerts - The crowd frightens me - I feel
 paralyzed by its curious look - ~~How~~ The unknown faces make
 me dumb." He was indeed too sincere in his art, and
 had too little of the instinct for showing off, notwithstanding
 the brilliancy of his work. We hear of him playing the
 familiar Polonaise in 8/6 with the Andante Opus 25, at
 one of Brahms's Concerts in 1835 - and an intelligent critic
 said of him "that he did not seem to ~~concern~~ ^{concern} himself
 about the public, but was listening to the inner voice."
 He was ~~very~~ unequal; but when inspiration possessed him
 he ~~seemed to~~ key-board sing in an ineffable manner."
 It was in intimate circles that he made such an
 impression, when he felt many friends. And in spite
 of not astonishing the public it got abroad that
 he was something unique. Schumann, who was a
 standard ~~figure~~ ^{force} on his poetic side ~~and~~ ⁱⁿ his love of
 colour and romantic expression wrote of him with

"Hate off Centimeter - a minus."

Sonata - 18th minor

Schumann says that
Wagner had "bound together" of
his "wildest wishes" & suggested
them - to the Sonata Key for
when they could not do his
penetrated."

Beethoven alone of
his movements

(14)

frank enthusiasm in ~~the~~ his famous paper the "Neue Zeitschrift",
and when he went for a while to Germany everybody was much
excited about him, as though he was something quite strange &
mysterious. Mendelssohn ~~did not~~ was not of the disposition to
be quite entirely sympathetic. He says oddly in a letter to his
sister that "he got on with Chopin's music famously" & he
was really impressed by the beauty of his playing - but
he spoke of their relations as like the "convulsion of a
Charadee and a Kaffir"! There was an sympathetic
Chopin we find more perception in a passage in the
diary of Henrietta Vogt who ~~said~~ upon hearing him
play "It made me hold my breath - Wonderful in the
ease with which his robust fingers glide over the keys. He has
captured me in a way that has hitherto been unknown
to me". He can pass it all. It was something unique
in its sensitiveness & sensibility - of a piece with his
music.

Of the circumstances of his life after his fame was made
we are not so greatly concerned. It is the development
of the unique phenomenon that he was that is of moment.

Pollock - I was
written in May 1900.

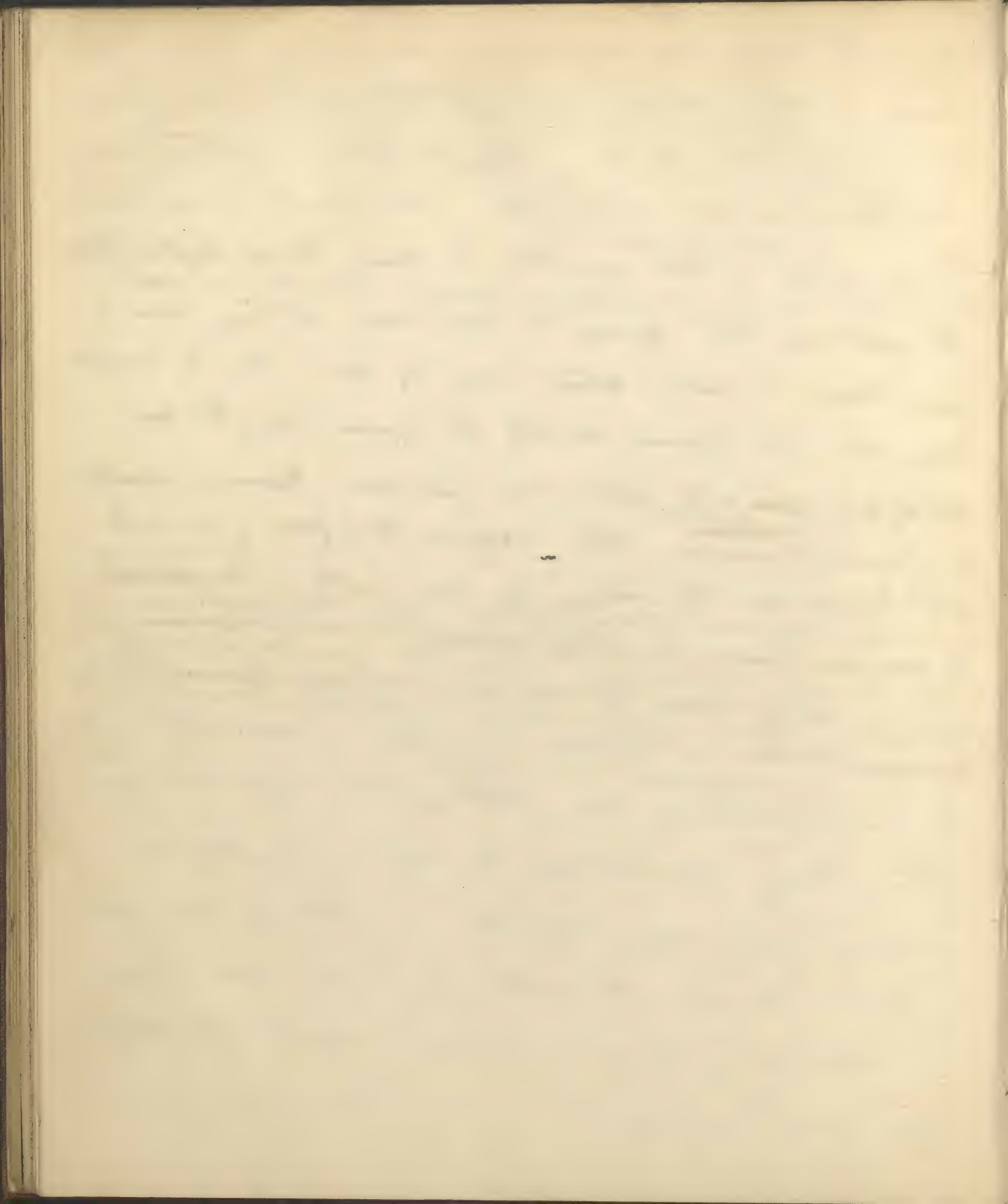
A large amount of paper & character
said to be beautiful. But an
rather than an

From a letter to Dabney
it appears that ~~Chapin~~ was
composing the Pollock, which
was among his most remarkable
compositions, when in May 1900.

They are each and all
interesting little poems of
infinite variety, exquisite
texture, & delightful
fancy. And quite original

in form. It has been suggested
that the collection was kindly
suggested by Chapin's administrator
for Books H.B. Pollock &
fancy, which he
pays appreciation

Among the friends who had influence on him was Bellini, (15)
 whose Italian melodies captivated him, - we found
 their way in some disguise into his music. Another friend
 who had great influence upon him was the famous artist
 George Sand, ^{the author of Consuelo} whose acquaintance he made through ~~her~~ ^{him} in 1836.
 He took complete possession of her in spite of her age; and continued to get his affection
 His health was then beginning to break down, & ^{then} she seem to
 have taken a sort of motherly charge of him. When his health
 began to fail she carried him off to Majorca, one of the most
 charmingly lonely places in the world; where just above Masmanacor and
 the Cornuda ^{the Cornuda} surrounded with orange & olive groves & in sight
 of the Mediterranean they ^{lived} ~~lived~~ for some months. ^{But being vain} ~~She got tired~~
 and Chopin was ill with a persistent cough. He grew to hate Majorca, & it was
 a long time before they managed to get him back in March 1839. George Sand got tired of
 the character ~~the character~~ ^{the character} and ~~she~~ ^{she} gave up ~~her~~ ^{her} patient, and ~~she~~ ^{she} moved it ~~to~~ ^{to} one of her later novels. She grew to regard him
 as a hypochondriac, a hypochondriac, a hypochondriac, a hypochondriac - &
 she finally abandoned him altogether & to his large other pains.
 Extreme delicacy prevented his life being in any way a
 commonplace further one, and there is little of real interest
 further to record. He settled in Paris again where
 he occasionally played in public, composed and took
 four lessons, enjoying the company of anti-tubercular friends



and people of high intellectual distinction: such as always
surrounded Liszt. He gave his last ^{public} ~~public~~ ^{in Paris} concert in 1848.
His vitality was fading away but he captivated his select
audience with the delicate poetic subtlety of his playing. In the
same year he came to England where his fame had preceded
him. He gave some matinees in London, & played at parties.
He also played in Manchester & Edinburgh. When he returned
to Paris his frail constitution rapidly broke down, & he
died on October 17. 1849 - & was buried between Chopin & Bellini!
Chopin is one of the most conspicuous examples of specialization
in the story of music. He was essentially - composed of
a single instrument - and in the range of that instrument
he expressed the poetry of a very peculiar constitution, the
product of French and Polish ancestry. The Polish influence
was paramount in the intrinsic qualities of the music, & the
~~subtlety and fineness of style in the French & French~~
influence in the subtlety & fineness of his style. His poetic
qualities set him in the forefront of composers of the Romantic
school - & he has had a very surprising amount of influence

Telegrams: "Initiative, London".
Telephone: "1160 Western".



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

(17)

a composer of later generation; and in some ways a
more musical influence than Mendelssohn. In spite
of the delicacy of his disposition there is a surprising
amount of force in some of his better works. Such
as the Polonaise in F[♯], and that in D[♯] minor, &
in some of the Schyns, & the B[♭] minor Sonata - ~~all~~ ^{most}
of which were products of his later years.

^{a little over 3 months}
Robert Schumann was just ~~a year~~ younger than
Chopin, born in June 8 1810 at Zwickau in Saxony.

His father was a bookseller, so he was in a sense
in touch with literature from his earliest years.

The parents were not musical, & there was first
apartment in a ~~small~~ ^{small} but a small provincial town.

Schumann belonged to the type of composer
who lives in dreams more than in action -
and whose dreams are fed through the channel
of poetic literature -

Jean Paul Richter. born near Baireuth in 1763. Son of a Pastor.
is said to have admired Pope and Swift. Got no appreciation till after 1792 -
when his "unsichtbarer Logg" attracted attention. Settled at H of 1794
and wrote Hesperus - Lintner's Dielen - "Blumen - Frucht und
Dornenstücke". Then his reputation spread widely - went to Berlin
married a daughter of Judge Mager. Back to Baireuth ~~and~~ as did 321
Spoken of as - sentimental humorist. far from simple, language of metaphors.
Emphatic - affecting a sort of artificial exclamation such as "Carolee"
indulged in. Schumann was probably inspired by the type of 17th -
enormous popularity in Germany more is there gotten
as Schiller.

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

18

How he came to develop at all in early years is rather a
mystery. Of course there are legends of early achievement,
but they are ^{worth taking any notice of} ~~not of any substantial kind~~. His general
education was good and he showed a great taste for
poetry. He even wrote poems & set them to music -
He came under the influence of ^{the poetry & imaginative system} ~~John Ruskin~~ ^{and} ~~to such an~~
extent that it coloured his mind for the rest of his life.
His father died in 1826, and his mother being desirous
advocate to his becoming a musician in for a time submitted
and studied at the University of Guelphberg with the view
of becoming a lawyer. But music gained its hold
on him, & he made musical friends, a great
many more are music than are law. ~~He~~
It is evident that he hoped to become a pianist, ~~and he worked~~
~~a lot of time~~ ~~practising the piano~~, ~~and made~~
~~friends with~~ ~~the great~~

At 18 Schumann began to work as hammer & Counterpoint
of which he had till then been quite ignorant.
See his remarks on Bach's influence in Halls. p. 156.

He was about 22 when he began to concentrate his attention
on Music - Abegg Variation = Papillons . - 1832

The Sonata & the Sonata followed

Camacho & Studies & symphonies 1834

Telegrams: "Initiative, London".
Telephone: "1160 Western".



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

(19)

and he was at this time in the pre-professional days that he made
his only appearance as a pianist in the whole course
of his life at a Concert at Heidelberg. ~~He was, as~~
~~then~~ about developing the muscles of his hand that
he is said to have resorted to mechanical devices for
that purpose, with the result that he permanently damaged
one of his fingers. ^{His ardour was excessive, but} ~~it is unlikely~~ it is unlikely he would ever
have made a successful public performer. ~~His deep~~ Pape
said he made a great impression in private by
his playing, but his disposition was not favourable
to his ^{becoming} ~~becoming~~ a virtuoso in any sense. But ~~as~~ it
is well to remember that these early studies at
the pianoforte were of great importance in fashioning
his sense of effort with the instrument. In after
years he is chiefly as a composers of the pianoforte

Telegrams "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

20
Prince Consort Road,
South Kensington,
London, S.W.

and a matter of days with his ~~transported~~ ^{accompaniment}
~~that~~ his position in Musical history is concerned.
He went on working at law but he was 20 - & then
the attractions of Music becoming too strong he induced
his mother to submit the decision as ^{as a veteran} ~~to his father~~ ^{and}
~~and ask~~ ^{with} his father to become a musician to one Friedrich
Liszt. ~~And~~ a musician of great intelligence &
character, & the father of the lady who many years
after became famous as a pianist by the name
of Madame Schumann. And ~~with~~ his decision
being more or less favourable ~~the decision~~ the
prospect of a legal career was abandoned, & he
threw himself heartily into the development of his
powers as a musician. He went to Leipzig to

unfortunately in his excessive eagerness ~~to do his duty~~
~~his project~~ he tried to expedite matters and dwelt too long
by mechanical appliances, and damaged his hand
permanently —

study with Beethoven. But it was then that he
damaged his hand in the effort to capitate matters
mechanically, & the prospect of becoming a performer had
to be put up. And it was then that he finally
directed his mind to becoming a composer. He studied
composition with Minnie Dow. But his way of doing
it was upstart & ran him somewhat irregular - and
it is known that he was one of the conspicuous examples
of composers of music who more or less ^{work} make out
their own selection. He tried his hand at ~~the~~ a
piano concerto, & also at a Symphony, but they
do not seem to have been very successful. He
has ~~not~~ ^{never} ~~seen~~ ^{appeared} to have made his ^{first} appearance in
print ~~in~~ 1833 - when he would be 23 years old.
His earlier compositions ~~are~~ were the f minor Sonata,
& the D minor, which shows a great mastery of pianoforte
technique - He also began his romantic sonata in

Sonata form
not original to him

It more - But ~~the~~ writing sonata puzzled him. His
romantic turn of mind hindered his ~~getting~~ ^{submitting to} ~~the~~ the
regulations of any such predetermined forms, & he
puzzled over them for years, without ever arriving at
quite a satisfactory result. The two sonatas are very ^{good}
interesting, but they are expressions of a romantic ~~but~~
in terms which do ~~not~~ ~~not~~ not fit - & they are
neither sonatas in the classical sense, nor quite convincing
examples of romantic music. ^{But to people who want to enjoy intelligently they} But of course they
are very interesting, as they
serve to illustrate the ~~first~~ program of Schumann in
the difficult search after his true sphere in art; &
they do show a very considerable power of presenting
things in ~~fact~~ what were then quite new terms for
the pianoforte. But at this point comes a special
Mann in his career. He had very considerable gifts
as a litterateur - & great sympathetic insight into
music; & it is to come about that he was mainly
instrumental in starting a Musical periodical, the

~~No. 10. I hope that the Judge will pardon "Off with your hats"~~

Among other Congressmen, to whom he was sympathetic, might be
 were Stephen B. Bennett, Russell, and Rindfleisch.

And the last article he wrote, just before he gave
up his connection with the paper was ~~an~~ ^{one} article
which made a great stir in ~~1853~~ ¹⁸⁵³ ~~and~~ ^{was} welcoming

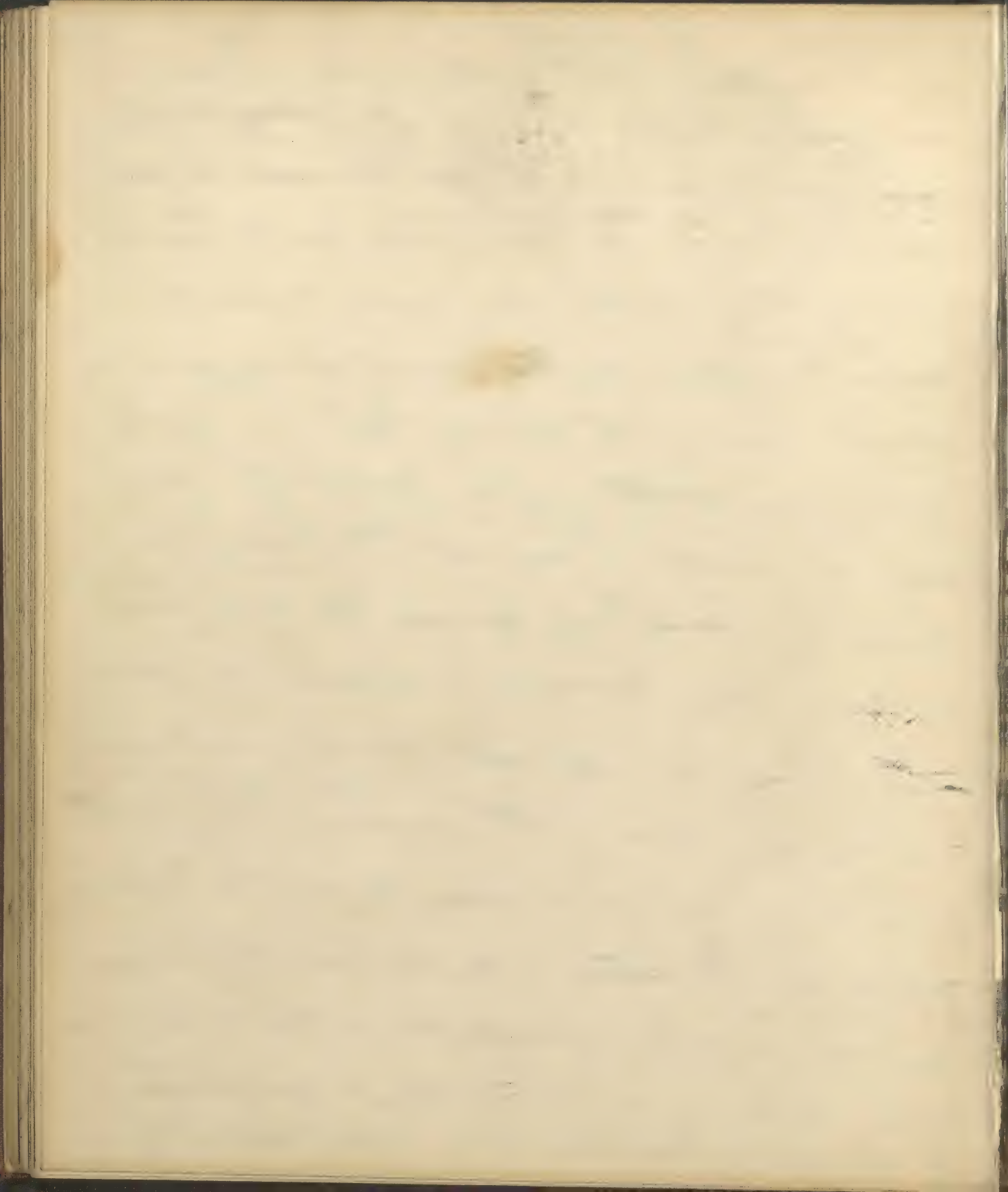
young Johannes Balbus ^{the 20} is the hero of Munich
~~the~~ of the immediate future. - I called "Neue Balbus".

23
"Neue Zeitschrift für Musik" which began its remarkable
career in April 3, 1834. Schumann's ~~idea~~ idea

of it was ~~that~~ it was to be the organ of youth and
^{progress} ~~movement~~ - and under his influence it fulfilled its
mission amply. His really wonderful perception produced
articles on contemporary music which have no equals in
any musical literature whatever, & they ^{stand among} ~~are among~~
right upon the musical movement of the time.

His quaint attitude of mind is shown in his adoption
of funny names, following ^{his favorite writer} Schlegel - He ~~put~~ ^{put}
thought of himself in ^{as a sort of double personae} two capacities - on one side
very vehement and passionate and on the other
^{intellectual} more reflective & poetic. And these two ~~phases~~ ^{phases}
of himself he called Florestan and Eusebius,
& signed his articles ^{respectively} ~~and off~~ by one of
these names as he thought the articles represented
the one side or the other of his nature. ^{the funnier} ~~the funnier~~
names to the people to whom he referred. So Mendelssohn was Felix Meiter, Chopin

(24)
was Clara Wieck. His composition
was a simultaneous with his literary work, & ^{his} music
was always singularly mixed up with ~~literary~~ literature.
And when he found in true field he transferred to fancy
^{which employed in his journalistic capacity} names to music. The Dauidsbindler were the imaginary
members of the association whose mission it was to
^{in these newspapers} expose the prose and ~~the~~ empty headed poets who
obscured music, & to encourage those who had the
saved fire ~~is~~ ^{of} true poetic art. So is
and the farouful. conception is transferred to his music - as we
have an allusion of music called the Dauidsbindler
dances - ~~But~~ ^{Partly} farouful little poetic pieces
in each of which the composer embodied some farouful
idea: And ^{of fine} we meet with Plowmen and Swains
and the fancy names of other ^{of the imaginary "Dauidsband"} passages in the Carnaval,
as well as a sort of semiburlesque dance of the Dauidsbindler
against the Philistines. In all these things Schumann
was moving in the right direction in respect of programme
music, as he was not trying to depict scenes, situations,
or stories; but to use music to convey subjective conditions - Reflections
^{Embodiments of temperamental}



Telegrams: "Initiative, London".
Telephone: "1160 Western".



ROYAL COLLEGE OF MUSIC.

25
Prince Consort Road,
South Kensington,
London, S.W.

There is a vague similarity between the careers of Schumann and Beethoven in the manner in which they were divided into periods by the special cultivation of different branches of art. ^{by Schumann's case} The first period ^{was} that of his most successful ^{for the pianoforte} ~~for composition~~ ^{just after his marriage was} a later period ^{being} especially marked by the production of his best songs, & his later time when he devoted himself more to grander works for orchestra. When he did find his sphere in pianoforte music many of the works by which we know him best followed one another in rapid succession. The great Fantasia in C was quite an early work, so was the 'Carnaval' and the Studies Symphoniques - all works of great warmth

7# minor Sonata
 Serenade & Dance by
 Schubert & Smetana
 1835 ~~1835~~
 (beginning of her making)

{ Carnival 1834
 Etudes Symphoniques } 8

Fantasia in C. } 36 to 39
 Fantasia Stücke
 David Lindtke Kämp
 Kriechkriech
 Fasching & Scherz
 Romangen }

Extraordinary warmth of tone.
 Precursor of the modern
 composer who would be a man
 in any other note they can
 get hold of.
 also of those who have
 the deeper tones.

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

26
Prince Consort Road,
South Kensington,
London, S.W.

of colour ^{and feeling} and imagination - and essentially new in
their freedom of form, and poetic feeling. The
Novelletten and the Kreisleriana, and the Romanes -
the Fantasia ^{and the Humoreske} Stücke ~~all belong~~ and the Kinderscenen
all belong to this early time and were written
between his twenty fourth and thirtieth years -
It is strange that in spite of their novelty & independence
of form they were fairly well received by Musicians.
But they did not all of them take them as serious works.
Hauptmann the famous theoretician voices the opinion of
his class in saying that his pianoforte works were "pretty
and amusing little things, wanting in proper solidity,
but interesting!"
Schumann came a good deal into contact with

May 26

~~of our old world~~

'8' say
Mundelma at first saw in Schumann
only the ~~more~~ of letters and the art-istic.

Telegram: "Initiative, London,"
Telephone: "1160 Western"



ROYAL COLLEGE OF MUSIC.

27
Prince Consort Road,
South Kensington,
London, S.W.

Mendelssohn in 1835 and 1836, and they made great
friends. Mendelssohn did not really enter fully into Schumann's
line of art - ^{but he was loyal and unreservedly devoted} Schumann's liberal tastes embraced
and did not show any disposition to rivalry.
Mendelssohn wrote very warmly, and his absolutely sincere disposition
their dispositions were in every way diverse. ^{For Mendelssohn was most reserved}
and ^{in company} ~~but~~ Schumann in his relations with his fellow creators showed an
exceptionally remarkable gift of silence. It is one of the
most curious traits in his disposition. He seems to have preferred
to sit with his friends ^{for hours} without uttering a word. It may have
been an incipient sign of the ail in his brain which was destined to do
and to have such tragic effect. As it may have been the interpretation
nature of his mind, which is shown so deeply in his music.
It is shown in the fact that his music is so much greater
on the melodic side ^{and harmonic side} than on the rhythmic side, in the
feeling which is subjective than in that which is objective.
There is force and volume in his works but not the variety
of rhythmic character such as we find in Haydn, Beethoven
and Shostakovich and Brahms. The impetus of the dance seems
almost absent in it.



Telegrams "Initiative, London."
Telephone: "1160 Western"



ROYAL COLLEGE OF MUSIC.

28
Prince Consort Road,
South Kensington,
London, S.W.

Schumann's relation with Wieck who had been his master for the piano and supported his taking to music as a profession in preference to the law made him an intimate of the household, and he fell deeply in love with Wieck's daughter Clara. But Wieck thought Schumann's prospects in music too hazy, & would not consent to a marriage. With the view of making a more definite departure Schumann went for a time to Vienna & tried to run his paper there; but nothing came of it. He stayed there but half a year; and he was not of a disposition to attract the notice of the Viennese who liked much better his music than he was likely to give them. So in 1839 Schumann returned to Leipzig. And Clara being faithful in her devotion, they finally wore down the father's opposition, ^{at last} in 1840 and in 1840 the marriage took place. It made a great difference in his life, and a most singular difference in his art. For up to the marriage

Leiden Kreis Heine . Op 24

1840

25

Mythen .

1840

Leiden Kreis . Eichendorff . . 39 .

1840

Frauenleben und Leben .

Chamisso .

42 .

1840

Dichter leben .

Heine .

48 .

1840

Romane und Balladen .

45 .

49 . 53 .

Wilhelm Meister song .

98 .

Printed
H. H.
L. H.

Printed - Per 1840

his compositions had mainly been confined to pianoforte music 29
and now of a sudden he burst into song. The love of
his Clara inspired him and he poured out song after
song - so that in the course of one year he wrote a
hundred! as a matter of fact the outpouring
~~begin~~ before the marriage. As he was hard at work as early
as February 1840 & the wedding was not till September. But
there was without a doubt a connection between the removal
of the obstacles & the feeling that Clara was there which
elicited this extraordinary impulse - And it shows how
his music ~~was~~ the outcome of his inner man, and
represented ^{General depth} ~~General~~ of feeling. 1840 was essentially
the year of song writing - the Schumann in the immediate
presence of the modern type of song, so full of color and
warmth and human emotion. No doubt Schubert led
the way, and Schumann adored Schubert and drew
much inspiration from his example - But he manifested
the deeper kind of ~~Sensitible~~ sensitivity, and a greater
infusion of ^{and emotional} romantic quality. One of the things that helped
him was his literary instinct and he was impelled strongly to

chose the first class of lyrics, which afforded him inspiration
of the first kind quality.

30

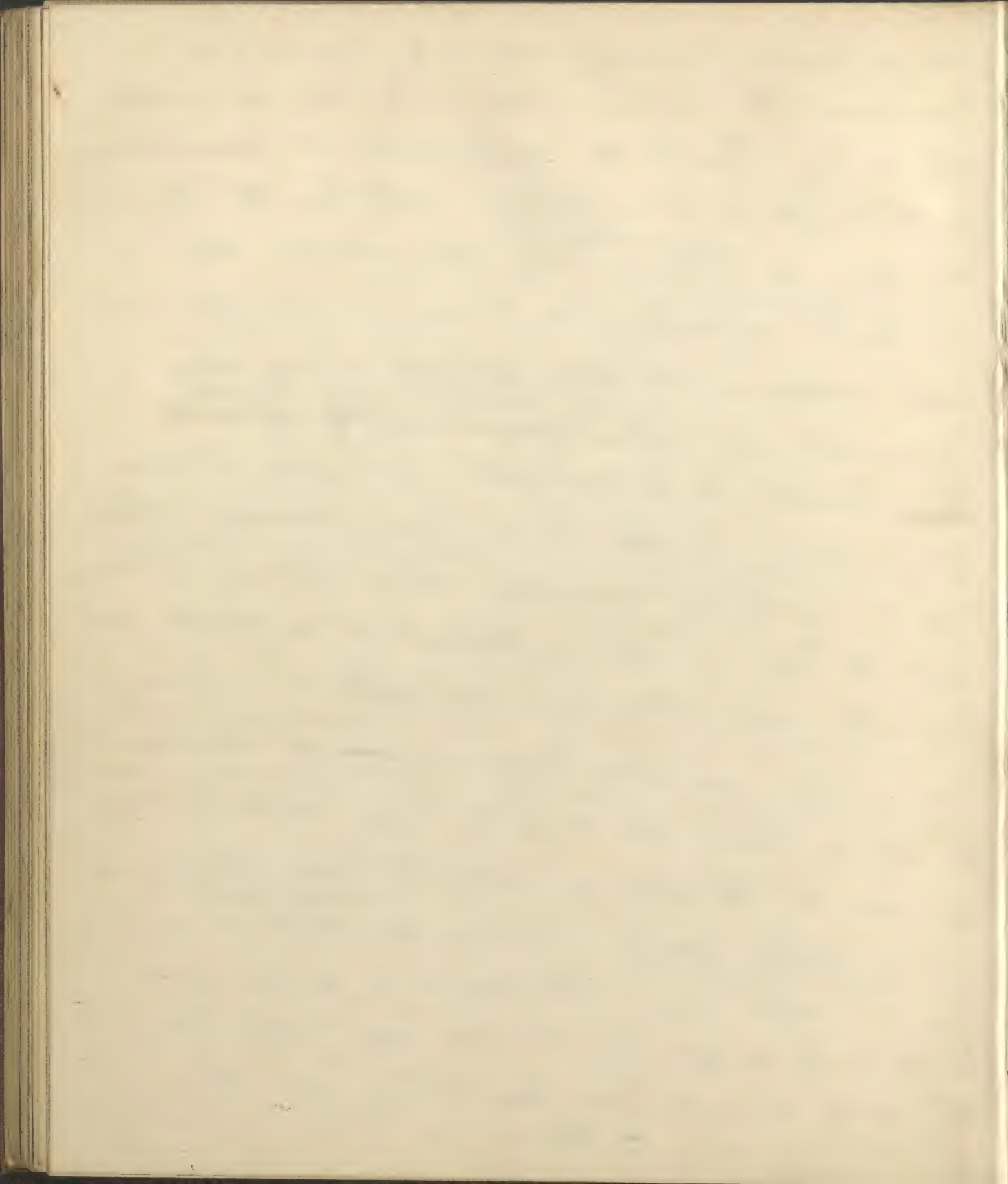
turned

In the following year 1841 he began to turn his mind in the
direction of works on a larger scale - and began his ~~achievements~~
in that direction with the Symphony in B^b, and that
was finished and performed on March 31 1841 at the
Gewandhaus, under Mendelssohn's conducting. He also
wrote another work - a big Admiration work at the same time
which he called a Symphonic Fantasia - ~~which~~ ^{which} was ~~not~~ known
in after times as the Overture, Scherzo and Finale. He
was not altogether satisfied with it & laid it aside for
revision later. Another work which was begun at this
time was the famous Concerto for pianoforte of which the
first movement was written also in 1841. Originally he
thought of allowing the first movement to stand by itself
as a Fantasia for pianoforte & Orchestra, & it was
not till ~~some~~ ^{some} years later ¹⁸⁴⁵ that he completed the work
in the form in which we know it.

Then in 1842 he turned his attention to Chamber Music
and wrote three string quartets mainly in 1842;
followed up in the his apparent impulse to produce
works in groups. It is interesting to observe that they

The Quantile and Limit
make the most approach
to the practical in Schumann's
works; but they are not
nearly so interesting as
his earlier works -
They are more formal
and less suggestive.

were very favourably welcomed at once by the Musical public.
This followed the well-known pianoforte Quintette and Quintette
both in 86. The Quintette was performed with Clara Schumann
at the pianoforte in January 1843 and the Quintette which was
held back, in 1844. Both works naturally made a
considerable impression, as they are very simple and direct
and melodious - & not so intricate as his earlier
pianoforte work. ~~The next work was the delightful~~
~~task Variations for 2 pianoforte, which were introduced~~
~~to the public by Mendelssohn & Clara Schumann in 1843.~~
Then he went off on yet another task & produced "Parsifal
and the Peri", a work for voice & chorus & orchestra, which
met with great enthusiasm when performed in December
1843, and was soon performed again at Dresden.
He naturally turned his mind to trying more on the same
lines & set to work on writing the music to the second
part of Goethe's Faust. But he did not get far in it
before his health became rather shaky & it was laid aside.
He was a difficult person to move from home; but in 1844 he
was induced to go on concert tour with his wife & actually went
to Russia as well as to Vienna & Berlin, where he again



Many of his works were performed. It was about ^{the period of his life} ~~that~~ ^{time} that he was for a time a teacher in the newly founded Conservatorium at Leipzig, which Mendelssohn founded. But he was quite unfit for teaching, and after he had thoroughly worried himself about it he gave it up, much the worse for wear. However he was well enough to write the most important of his Symphonies, that in C major - a work of considerable force and dignity which was produced under Mendelssohn at Leipzig in 1846. Then he began to be attracted by the idea of writing an Opera, and after ~~travelling about~~ ^{but} ~~feeling~~ ^{feeling} the ~~great~~ ^{great} difficulty in choosing a subject ^{he settled on the} familiar story of Robt. Schumann's 'Patriot's Prize', ~~which~~ ^{which} - Germany was called Genoveva. There were just difficulties ^{over} the text as his literary tastes made him critical. But the Opera was completed by August 1848 - & after many ~~failures~~ ^{even on} it was performed in Leipzig 1850. It was not much of a success, and no wonder. Schumann was really out of his element in Opera! He had not much dramatic sense & no historical sympathies. He was not naturally at his ease in writing of the Action & the surroundings of the Drama, with its vulgar & trifling, ^{and self-seeking motives} his poetic vision.



Telegram: "Initiative, London."
Telephone: "1160 Western."

ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

37

to everything conspired to defeat it, and it has never
gained any hold on the stage. However by this time I must
have been long before was finished a long ago
and made a considerable impression. But it was
not then in the complete form in which we know it - as he
added the Overture of some more movements - 1853.
A work of greater intensity is the music to Beethoven's Manfred,
which was performed under his direction at Worms in 1852. The
Overture is one of the first things he ever wrote, and its
quality shows that his health was somewhat renewed.
Other important works of this period of his life were the
interesting Symphony in D minor - in which he uses black
and ground in the Symphonic scheme, and the Symphony
in E b which is known as the Rhenish on account of its
being written for one of the Lower Rhine Festivals at Düsseldorf.

Telegrams: "Initiative, London."
Telephone: "160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

34

It is an interesting work but was not well received at the time.
In the last part of his life his range of composition became
General, ~~and he wrote songs, a part song, and choral ballads~~
and an Overture ^{and an Overture the Brand of the Mine} ~~and Chamber Music, but they have of them have the ring of~~
the true romantic Schumann. He had a part as
conductor for a while, but for that capacity also he was
quite unfitted. His health got worse and worse and
symptoms of brain disease showed themselves; and he suffered
from fits of deep depression. In one of these fits in January
1854 he threw himself into the Rhine. He was rescued,
but the symptoms of insanity were unmistakable and
he had to be put under ~~constant~~ surveillance in a private
Asylum, where by degrees his health and his mind
waned away, and he died on January 29 1856.
It is probable that the affection of the brain from which he

I
 only want
 with some
 trouble in the
 of life -

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

35
superior was present long before it was actually recognized.
his later works but rarely show the splendid qualities of
the earlier. There is some leader quality which manifests
itself in a lack of clarity and dreaminess of thought -
the sentimentalism is still there, the seriousness balanced -
the constant phrase of Manfred Missa & Sings must
remain the work which specially distinguishes him. His
symphonies, fine as they are have not the same genuine
vitality as the hardly ever expressed himself with certainty in Orchestral
terms. except in Manfred Perhaps his ideals were too abstract! And his later
Choral works are much poorer in sentiment than the
earlier ones - with the exception of occasional moments
of fine thought. It was the fervor of a romantic
disposition tinged with poetry of an idealist kind and
expressed itself both in the enthusiasm of youth. When
depression came upon him the result betrayed effort.

I have been laid -

Nothing has only off to a week
from school

has to from coming there

too early

Telegrams: "Initiative, London."
Telephone: "1160 Western."

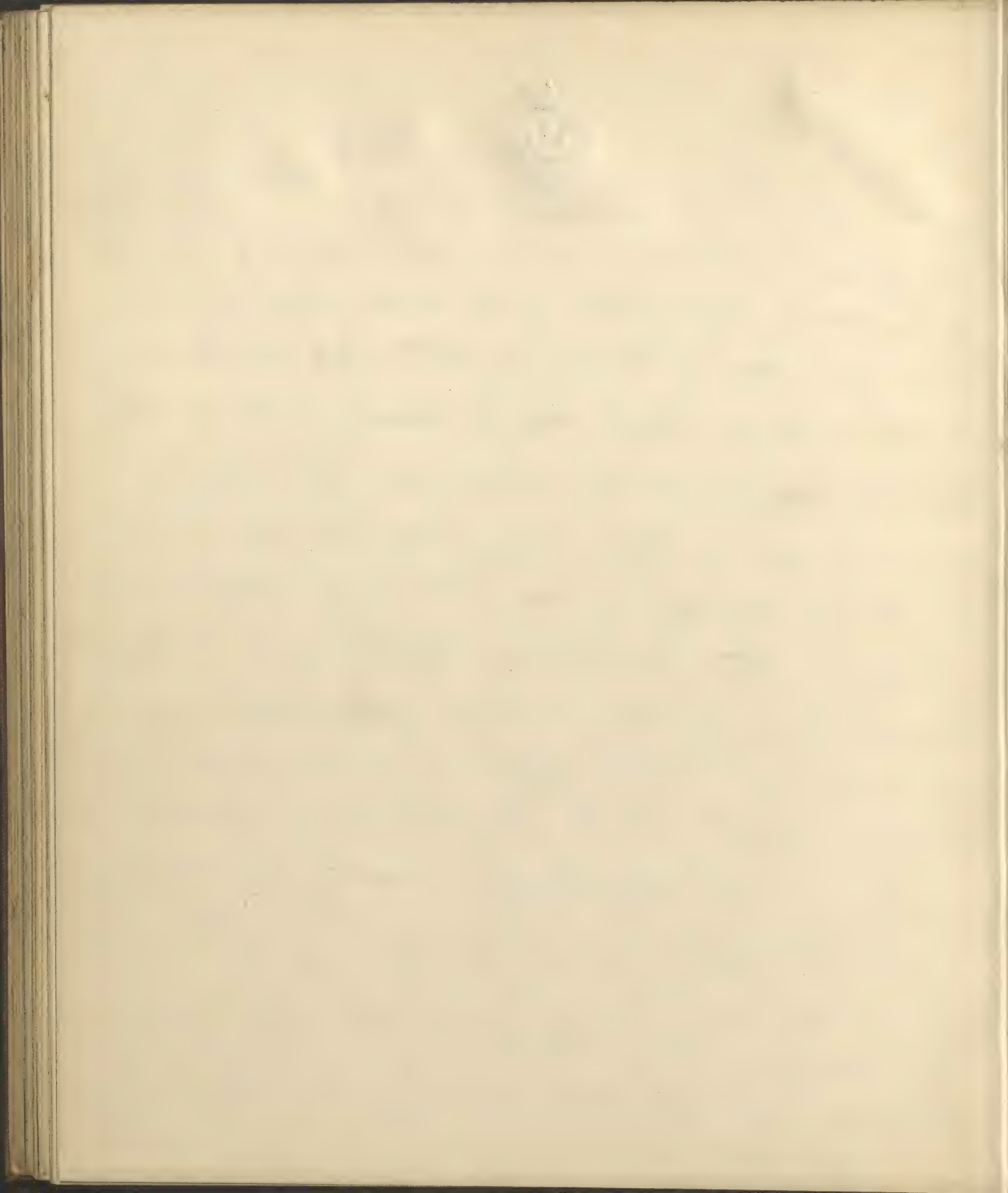


ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

(36)

We found a pretty strong contrast between Berlioz and Mendelssohn as the earliest representatives of the singular faculty of composition who were born in the 10 years between 1803 and 1813. But the contrast between them is certainly not more striking than the contrast between Schumann and Liszt. Schumann was a retiring and introspective person and Liszt was essentially a man to be before the public and to play in their warehouses - sometimes in a distinguished manner and sometimes in a very pretty pretty fashion. Schumann was at his best as a deeply emotional composer, Liszt at his highest as a dazzling virtuoso. Schumann was all ~~sentiment~~ sentiment and Liszt all heroism. Schumann moves us and Liszt astounds us. In appearance they belonged to totally different types of humanity. Schumann was a serious northern German - Liszt



of the early race of the Hungarians.
Liszt, ~~his~~ Christian name was Franz was born at Raiding
in Hungary - on Oct 22 1811 - which made him a little
over a year younger than Schumann. His father was
a true captain in the royal service, & it is to be expected
of fair standing. However he was not above being helpful
in the matter of educating his son - and accepted the offer
of sundry Hungarian noblemen to provide funds to enable
Franz to go to Vienna to study. Then he became the pupil
of an inspiring friend Czerny for the piano forte and of
Salvi for composition. After he had been there for some
time he went to Paris - the hope of being admitted
to the Conservatoire - But his foreign birth prevented it - and
Cherubini, who was then head would not make any allowance
on account of his Bohemian birth and abilities. However the
exclusion did not stand in his way. His extraordinary
powers soon attracted public attention, and his singular
gifts of mind brought him into contact with ~~the~~ ^{people} of great
mark such as Victor Hugo, Lamartine and George Sand.
He was a full untrammelled nature - of the Semitic type

The President has some very
pleasure in a R. M. in the name of
with several hundred children in 7 years.
became a famous

Adler
(not present)

type - liable to be carried away by ^{vagaries} ~~excess~~ of temperament -
for a time he was a Saint Simonian - and his domestic
arrangements were ~~not of the ordinary~~ ^{of an unconventional} order - In later days
he became ~~a priest and son~~ an Abbe, in spite of the
strange objections of his earlier life. ~~He~~ All the passionate
misgivings is revealed in his art. Still of the sense of joy and
immensely little doubt or hesitating - ^{as a parent}
He appears to have ^{from the past} wished to be a composer - but his line of life
was so clearly marked that he had to submit to ~~it~~ ^{it}
~~for a while.~~ ^{for a while.} Undoubtedly he was one
of the greatest virtuosi who ever lived, ~~and the~~ ^{his compositions}
~~of the~~ ^{the} experiences of a virtuoso influenced ^{his compositions} to an almost incredible
degree - ~~that~~ He was probably ^{more} ~~rather~~ remarkable for generous
taste for judgment or refined taste. ~~He~~ Judging from the
many common actions recorded of him his heart must have
been of the best quality possible. But his compositions always
suggest the attitude of mind induced by being before the public and
rejoicing in the response which lower types of mind as well as
higher make to the performers' feats - indeed a preference
on the whole of the lower types of mind.

His connection with Weimar began in 1842
when he gave concerts every year ^{without}
decisively settling there ~~for~~ ^{completing} till 1849.
Then he stayed there for 12 years - and
then gave up the conductorship of the Opera
owing to the opposition he met with in
producing *Concilio*, Barber of Bayreuth.

in Weimar
Stade

29

The period from 1839 to 1849 in his life was mostly occupied by journeying about all over Europe attending to matters. In 1849 he settled in Weimar and became conductor of the Court Theatre there, and used his opportunities with splendid discretion. He brought out a lot of Operas which seemed to have no chance of being heard elsewhere, such as Berlioz's "Benvenuto Cellini", Schubert's "Alfonso e Estrella", Schumann's "Genoveva", Cornelius' "Baron of Bagdad" - And it was at Weimar that he began his championship of Wagner, who at the time was very unpopular with the respectable musicians. He performed the Flying Dutchman, Tannhäuser & Lohengrin. And in consequence he became the leader of the ~~new~~ group of musicians who called themselves the School of the Future, because they went in for programme music and things which were out of the sphere of classical musicians. The circumstances influenced his course as a composer - He had begun as a writer for pianoforte, in which sphere he had written a vast lot of transcriptions of Opera music, often of a very inferior order and a certain amount of original compositions. Now he addressed himself to writing Orchestral

Jaso originally for Jy in 1840
was rechristened in 1868.

Preludes completed in 1850
A qin entered sous le montagne - sketch (47) rechristened by
Mazeppe originally an etude for Jy in 1840 - ordered at 58.
Hummus 36-57 Les Preludes
A qin entered sous le Montagne
Sketch Preludes - Hummus 36-57

From Man first
imposed as from Cathedral 1850
St. Elizabeth 1865.

Received to me in 79.
Though he now became a painting artist.

NB Some of the very first things he did
were his compositions for the organ.
The "Weinre Klaye"
a the an nos & substitution Hummus

Sense of effort very predominant -
and when it is so it generally
Joamps the ideas.

Strange how many notable musicians at the time
were conspicuously associated with the Jy in 1840.

Symphonic Poems, and showed in them as later programme
music have done, a great aptitude for orchestral effect, which is often
demanded to more serious minded composers. They are often fondled
as Poems such as Victor Hugo's Mephistopheles - sometimes rather conceptions
of his own. The trouble with him is that the subject he thought of seemed
to leave him free from the responsibility of choosing the fine types of ideas,
and much of his work is marred by the use of musical material
which has an intrinsically poor & has common associations.

The pianoforte works are more what to hold their own because
in this direction his astonishing instinct for pianoforte effect & technique
can be fine proof of his inventiveness - And he is the father
of all the devices of the latest school of ~~the~~ dashing pianoforte writers,
with their chromatic scales and in double octaves & ingenious distillation of
passages between the hands. His studies, Hungarian Rhapsodies and
two Concertos in Eb & A are perfect store houses of such effects. The
opere in which he showed at his worst was in his songs - a few

of these are quite admirable.
Liszt left Weimar in 1859, and the rest of his life was
spent in partial independence - Teaching a few chosen &
sympathetic pupils and mining in the society of brilliant people.
His intimate connection with Wagner, ~~also made~~ which began
with the performance of *Das Rheingold* at Weimar, and was cemented by
Wagner marrying his daughter Cosima after she had given up Bülows
in ~~the~~ a most ^{significant} ~~important~~ part of his career. He died at Bayreuth in 1886.
Whatever the drawbacks of his artistic work he was a great personality.

Sketch of Wagner's life
1813 - 1883
1813 - 1883

May 12 1813

March 10 1883

The year of Wagner's birth
 was the actual date of the
 battles of Leipzig and
 of Leipzig.

Friedrich Wagner died in consequence
 of the excessive strain of work he was
 undergoing in Leipzig in the turmoil
 caused by the Napoleonic wars and
 especially the battle of Leipzig. It is a
 point worth emphasizing that Wagner
 came into the world so close to these great
 convulsions which caused the national spirit
 of true Germans to develop into such
 ardour. He came from a world that

Early connection with books.
 a matter most significant
 in his career!

Telegram: "Initiative, London".
Telephone: "1160 Western".



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

41

who was born at Leipzig in 1813, 2 years after the birth
of Liszt. The step is not very far to Richard Wagner. They
belong to the same type of humanity, however different the
product of their lives work. The ~~independence~~ ^{adventurous} of tradition,
impulse to differ, conviction
and the wild ~~impulse~~ to assert the personality of an artist, the
historic instinct which caused them both to perse so much -
Liszt probably inherited the qualities ^{in his} ~~of his~~ Hungarian blood. Wagner
got them through the family connection with the theatre.
His father ^{whose name was Carl Friedrich Wilhelm} was indeed a police ~~subject~~ ^{actually}, but he did not exercise
much influence on the developing powers of the youthful Richard,
since he died six months after his birth; and was succeeded
in a short time by an actor of the name of Ludwig Jeyer,
for whom Richard had a great regard. But even in his

was just at that moment awakened
to the spiritual call of the Lutheran race

During ~~the~~ ^{his} ~~father~~ ^{son after} who married ~~the~~ the widow Wagner, was an old friend of the family -
a remarkably gifted man. He practiced of no mean
ability, an author; and an actor - He obtained a ~~well~~ ^{retaining} ~~appointment~~
~~that Richard Wagner was named as Richard Feyer~~
~~his~~ ~~last~~ ~~name~~ ~~at~~ ~~the~~ ~~Court~~ ~~Theater~~ ~~in~~ ~~Dresden~~ and transferred ~~the~~ Wagner
mother & the children there. He found them to have been greatly
interested and attracted by little Richard, & Richard was from the
his name & was known as Richard Feyer for many years of his
boyhood. However Feyer outlived his strength and died in 1820.
During ~~his~~ ^{the} time all the ~~one~~ influences combined to confirm & intensify
young Richard Wagner's inclination for the theatre. ~~the~~ ^{the} ~~rest~~ of the
family indeed participated in that direction.

From Richards own account one gathers the impression
that his passion for the theatre made him regard
the world as the place of the dreamers about a
man. And that the world of reality. He was not
unimpressionable to the great scenes of nature it is true. But the theatre
was a passion -

Father Feyer died the family went back to Leipzig
and Richard resumed the name of Wagner.

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

42

case the influence could not have gone any deep since he also died in 1820,
when Richard was but 7. But the theatre became a tradition
of the family, partly owing to Legend's influence. Albert Wagner
the eldest of Richard's brothers, his senior by 14 years, became
the stage as singer and actor, and ultimately became stage manager
at Berlin. An elder sister Rosalie also became an actress
very early in life - probably before Richard got into his
teens - ^{And his sister Clara also for a time. She had more gift than Rosalie, but destroyed her voice by overwork.} So the atmosphere of the theatre, its engrossing
interests, and ^{easy access} ~~access~~ to it were ^{the strongest influence} ~~the conditions~~ of Richard
early years. Richard had a good education, beginning
with a classical school song; and showed great taste
for literature - It is worth noting that his youthful
mind was drawn in the direction of the ancient national
romances such as those of the Nibelungs which were first

It was Clara's talent that brought them into contact
with Weber. ^{The mother} introduced Richard to Weber, telling him
that though Richard was already made about Jewish identity,
she had not as yet observed any musical talent in him (age 9)

By Weizmann our admission Jewish identity had indeed made the
greatest impression on him of any music he had ever heard, &
he says "I tried in every possible way to procure a reputation of the
impression received from it, but strange to say, least of all
by the study of the music itself. (He says he was the only child
in the family who had not received music lessons - Partly because
the mother was afraid of assuming the longing for the ~~Shabbat~~ Shabbat)

It was when he was 12 that his mother put him under a regular music teacher.
He records Weber, ^{another} Schubert, in E major, Mozart, Requiem &
a quartet from Beethoven in 1849 when left alone in Leipzig.
He writes a quartet after meeting the ~~Shabbat~~ Shabbat, "which had caused
me great difficulty only a short while before when I was studying a quartet by
Haydn".

He had a poor opinion of his teachers, & thrust upon the idea of learning
how to compose by copying great works of great masters. He copied Beethoven's
Concerto Symphonies & the greatest in the position. The greatest early became his
mythical goal - when most people in Leipzig thought Beethoven had gone mad.

Schubert's Quartet came to Leipzig upon a new direction & his artistic feelings
which received a ~~new~~ decisive influence over his whole life by his performance
of Schubert's.

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

43

long after in his Opera. Among the most powerful influences on his
career was the ~~German~~ visit of Wagner to Leipzig and the
performance of Die Meistersinger. The essentially German character
of the work and the preeminence of its qualities took possession
of young Richard - and he developed one of those youthful
enthusiasms which permanently colour the disposition of the
rest of a man's life. It is fortunate indeed that enthusiasm
should be generated by anything so healthy and fruitful.
Wagner had undoubtedly solved the problem of national German
Opera & it only remained for Wagner to find the type
of subject which was most suitable for lofty treatment
and to develop the methods ^{of Art} upon which the ~~Opera~~
~~Opera~~ Music Drama could be ~~carried out~~ really worked
without the grotesque ^{anomalies} ~~incongruities~~, so dear to the fashionable
mind, of the Paris ^{Apprentices} ~~premier~~ of the popular singer to show off

He entered as a student of St Michael's School in Leipzig -
~~In his youth~~ but he was more inclined for the boisterous ways of German students than for literary
"Conspira" prevailed in his life". Ruben associated with stupid &
embarrassed young men. He makes an excellent description of what he is in his
biography "I now entered into all the dissipation of some manhood,
the outward splendor and the inward emptiness of which make me
marvel to this day". He picked up with blatant humbug, &
adopted the conventional type of ~~student~~ ^{vagabond} of the German student.
Drinking, gambling, shooting & roving in the streets,
& even tried with out success to do some of the student drinking.
He took up with an involved style of writing known in English
"the deep problems of the human mind could not be solved by the will".
But music still drew him
Modern Mendelssohn Choral music & Musical Director at St Thomas's Church
in Leipzig & was adopted as a teacher. Mendelssohn was large minded
and liberal - ~~but he was~~ even sympathetic to Wagner's unbecomings. But
he made him write fugues - Wagner began to try his hand at the
form of composition. He wrote some Quartets, a Sonata &
a Cantata in D minor for piano & orchestra. One of the Quartets was actually
performed at ~~the~~ a Gewandhaus Concert in the winter season of 81-82 -

Later he went to the Vienna & Prague

With his symphony & other performed at Leipzig early in 1833. & very
bad performance too. Performed a cantata at the Gewandhaus & actually favourably
received.

About this time his mind began to gravitate towards opera & he
was attracted by a dramatic fairy tale by Poggendorf's *die donna serpente*, which

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

44
Prince Consort Road,
South Kensington,
London, S.W.

Weyman a - further tried his hand both at writing dramas and
composing - In both directions, as he ^{candidly admitted} ~~and admitted~~ afterwards,
his efforts were of a wildly extravagant kind. He was applying
the word 'bluster' to himself. The exuberance of vitality and even
of emotion was present from the first. When he finished
with his schooling and matriculated at the ^{University of} ~~University of~~ ^{St Nicholas in} ~~London~~ ^{Leipzig}
he was so far lucky as to fall in with an intelligent teacher
called Maximilian Weinlich - who at that time was holding J.S. Bach's
old appointment of Director of the Thomas Schule. Weyman
long after spoke with warm appreciation of what he owed
him. It is ~~certain that he did not~~ ^{clear that he did not} ~~see~~ ^{see} ~~Richard~~ ^{Richard} with superficial
dogmas of them, but took a very practical & broadminded
view of education. He studied with Weinlich six months
and in that time actually wrote some Sonatas and a
Symphony! & 30 variations.

He began to ~~develop~~ ^{early} the appreciation of Beethoven which was of such
great influence in his art life. The extent of his veneration is shown
by the fact that he made a transcript on my grand of the Ninth Symphony
in 1830. A labour which was worth many months ~~later~~ under
a teacher: as it makes the arranger look to close to the task work
he is concerned with. In 1832 he wrote a symphony which
was actually performed in the Gewandhaus at Leipzig. The score was
afterwards lost & ^{the work} disappeared altogether till 1872, when a set of
band parts was discovered in an old trunk left in Dresden in 1849 - &
it was played at a semi-private performance in Venice. But nothing
could be more futile than the resurrection of early works of
Wagner. No composer Ruman & history has ever taken longer
to find the expression of his personality in historical terms.
And ^{great part} ~~most~~ of the works of his earlier days ~~is~~ so feeble &
so futile that it inspires wonder that he ever rose to such
a stupendous position in after days. The key to the engine is
that his nature was very composite - and the impulse to
compose was mainly generated by the drive to find musical
expression of ~~subject~~ ^{subject} ~~external~~ ^{external} to music, expressed in dramatic

Wagner the German

We have seen enough of Wagner even in his early days to realize that he was a very strange specimen of humanity; in whom fine instincts and base ones were constantly at war. He was one of those men about whom people can come to opposite conclusions according to their bias. He had a passionate desire to do something big, and to have it recognized as big by the world. He had the instinct for recognizing and being deeply moved by the finer things, and he had a fierce hatred of sham; and a fierce rage when he saw the big problem taken in by shams and impostors; and at best he had the conviction that if he could achieve something of the finer and loftiest character it would ultimately win acceptance because uncompromising and in the end this conviction triumphed. But for a long time it looked as if he might join the ranks of the plausible ones, who crip the problem and play down to them. He seems to be backward and forwards as we shall see. Sometimes rising to heights of unalloyed inspiration, and sometimes being driven to produce works of poor quality, or at least portions of such. It was probably the thing which seemed to mean destruction to his career which ultimately saved him, ~~it is made~~ and made him one of the most potent influences in the history of any art. What happened to him in his

and ~~some~~ romantic literature. He wrote a very melodramatic
libretto for an Opera called the Hochzeit in 1832 while at Prague
& ~~produced the music for it shortly afterwards~~ composed some of
the music soon after, but it was not completed, owing to ^{his} sister
Rosalie's disapproval of the story. His actual musical career
began in the following year 1833, when he was just 20 - &
his first official post was the humble one of Chorus master at
the Weying Theatre, where his eldest brother Albert was engaged
as singer & stage manager. Here the close connection with
the stage was established, and here he wrote the work & music
to "Die Deu" - Wagner said of himself that "Both the words & the
music" were then his models - The Parts of the work
were tried at Weying, and a performance even promised
at Leipzig - but at that time nothing came of it -
Among works which he acknowledges to have influenced him in these
early days is "Arburs" "Mette de Portici" - which was given at
Leipzig - ~~with~~ It was under this influence ~~that~~ and the other
previous ones that he produced his next work "Das Liebesmahl"
in Leipzig founded a "Shakespearian Museum & Theatre".

early years was that he found he could not get a hearing at all
without making concessions to vulgar public taste, and for
a time the making of concessions detracted him from
the aims which inspired his first aspirations - and
makes people wonder how the same man could have
written *Dieci* and parts of *Samuelson & Schuyler*
and the *Minstrelsy* &
Tristram & Lippard.

then George and John
 & the Minister &
 & suffered.

Jan 1835 a great party for
 life was occupied by the constantly
 changing relations with the Minister.

The married at last in November 1836 - at the
 their union is and first we drove for the company of action
 mention together in their eyes for the King's house
 the plantation towards mass on left
 and mention in answer to them and

Wayne within time - and mention in answer to them and

Luke Brinton a mathematician in 1836

Ladies vest finished in 1836
 busomed in a set of
 May day.

Letter verbt finished in 1836
and performed in a satisfactory way at
133

He changed the type of work
which he
brought to public into
listening to him -
he has brought him on for
on his marriage with Muncie
Manner after the period of
being conductor at Mayfield.

133
der Dammstraße
1898

Das Kinde in der Dammstamm - 243.
mitte at Königsberg 1838 in 1838

in that year he
changed

The period of his
conductorship at Riga
seems to have been very
dreamy. It must have been
a dream place and the
opera arrangements were
not of a high order. He
finished the text of
Rienzi while he was

enters and
dimensions
Could he begin
to hope to
its performance
in Paris

and with
this in view
he resigned
his post
in Regt.

Wagner attained to a more responsible position in 1834, when he was appointed Music director of the Theater at Magdeburg. There he played the Overture to his "Der Freischutz" & also the latest Opera "die Liebesroboter", but it ended in ~~total~~ pandemonium. When the performers did not know their parts, & the whole thing had been ~~very~~ inadequately rehearsed. The engagement at Magdeburg ~~came to an end~~. ~~The most important events in his career~~ ~~the most important was as conductor~~ came to an end. It was about this time that he married ^{the} Minna Planer an actress - and ^{most} important ~~but not~~ ~~the~~ ~~most~~ conductor at Leipzig - when conditions were ^{even} more favorable than at Magdeburg. When that engagement was finished he came to England, making the voyage in a sailing ship, which gave him experiences which he afterwards reproduced in the first of his important Operas. Nothing came of the first stay in England that time, & he went on to Paris where he arrived in 1839. He made it his business to get at Magdeburg hoping through him to get an Opera performed in Paris. Magdeburg was quite polite, but nothing came of it, & his stay in Paris became one of the most miserable experiences in his life. He had to resort to making his fortune on engagements of second rate Opera to keep

The escape from Riga was however a difficult matter because the people to whom he owed money in various parts of Germany pursued him, & could prevent his getting the necessary passport to cross the frontier of Russia back to Germany. With the assistance of a friend he and his wife ship did ultimately waded the authorities &

Intergues and several German
a crowd of people which filled him
with disgust.

He kept himself just clear of having
in Paris by writing some really
brilliant articles for the Gazette Musicale
e.g. a visit to Beethoven - & a fragment
in Paris - and having at
making in another arrangement of the
publisher Schlesinger - e.g.
the whole of Donizetti's
for 1100 francs.

His Chamber Quintet performed
The Flying Dutchman was loved in the
interior
got back to Germany in 1842

got across the
frontier without
a passport.
At Pillau they
got a board
a sailing ship
to make the
voyage to London.
She was the Thetis
? 1839. They
had a very
tempestuous
voyage but
arrived about
in the Thames.
It was the
wild experience
of this voyage
which served as
the inspiration
for some of the
splendid music
in "Der fliegende
Holländer".
The only story
which made
in London &
then moved to
Boulogne where
he formed and
interviewed
Meyerbeer -
a return to Paris.

Donizetti's
and others
in 1842

the wolf from the door. The most important of his compositions
at that time were some beautiful songs & French words -
And ~~his first draft of the~~ ^{which he revised 15 years later, & was hands as}
~~the most important~~ ^{of his purely dramatic work.} ~~one of the earliest of his works~~
and impression ~~in which he had begun in Paris~~ ^{about my wife} the
Opera of Rienzi - which is lost or rather Meyerbeer's
last time. He also took in hand the Opera of the
Olympic Games; and submitted the libretto to Meyerbeer.
The director of the Opera H. Pillel seemed favourably
disposed towards it but finally suggested to Wagner that
the libretto ^{which he thought a very fine one} should be handed over to some other composer
to do. And Wagner's natural indignation put an end
to any hope of getting it performed in Paris.
However ^{Wagner would not let himself be so easily} he finished the work and tried to get it performed
in Germany without avail. Things looked desperate. But
at last ^{any} opportunity was obtained in the
performance of Rienzi at Dresden in 1842. It made
a brilliant effect, & was repeated several times;
and the favourable impression induced the managers of the

2. Paris he ~~arrived~~ with the poem of the 24th Dutchman
and ~~met~~ with Prings and ~~tried~~ to get them performed
but without success. He made friends in Paris. Leut Prings
to Dresden to be considered for performance - speaks favorably of Leut Prings personality.

It seems to have been just at the end
of his miserable time in ~~Paris~~ Paris

that he came across a pamphlet
on the Venusberg - And he was
immediately fired by the story of the
ballad of Tannhäuser - & soon
after he had the good fortune to
come across early version of the
medieval legends including that
of Lohengrin.

It is notable that up to the ~~the~~ verge of
the first performance Wagner wanted
to call Tannhäuser the "Venusberg"

Reached Dresden April 26, 1842 &
found preparation for performance
of Prings in full swing

The first Schubert Derwent
the time Dichatschke being
the main performer.

Freytag Hillmonden - Berlin in 1844

While at Dresden he was first of all attracted
by the story of Siegfried - and it was the central
idea of Siegfried's death, of which he wrote a poem,
which ultimately expanded into the huge form of
music dramas. The Ring of the Nibelung.
He says "I had found the poem of Siegfried's
death with three scenes which now form the
first act of 'Gotterdammerung'". So this huge
work as a matter of fact expanded backwards,
as the necessary antecedents to Sig Siegfried's heroic
and revealed themselves to him. But he was
destined to make a large number of works of
different quality and caliber before he was
really settled down to deal with it.

In Wagner in p. 365. (1845)

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

50
Prince Consort Road,
South Kensington,
London, S.W.

buried in Hampstead in London was celebrated, & mentioned at
Dresden. Wagner making a great speech on the occasion, &
paying tribute to Weber as the man who had found the
long sought solution of the problem of German Opera -
But more important was the composition of Tannhäuser
which he completed in ~~1845~~ ^{by April 1845} and first performed ^{at Dresden} in
1845. Here he spoke his own dialect and the result was
that the opposition to him began. It was to make the
opera the public was accustomed to, that violent opposition
in the ranks of the ^{familiar} ~~convention~~ began, which
pursued him with increasing violence for many years.
Even his friend and supporter Mme Devrient told
him - "You are a man of genius, but you write such
execution stuff it is hardly possible to sing it."
However Wagner being in possession of a powerful position
seemed to have a fair future in front of him and was

N3 Dr Singer Siegfried
attended to in 1851

The lengthy lecture in
Judaism in Munich (p 565)
after mid-summer - same year -

With the very - short
thing seemed to remain
in his mind for years -
as if they had the
turned on a corner
again before they
were quite
muddled into
shape.

His conducting at Dresden was brought to an end by
what happened in what is called the year of Revolution, 1848.
1848. Louis Philippe abdicated, revolutionary insurrection in Austria, Italy,
Spain, Poland, Hungary & Germany. The insurrection in Dresden was put down by Prussian troops.

A strange feature in his career is the recurrence of long periods when he
entirely dropped all composition. When he had completed the *Die Meistersinger* he did not
compose for a whole year; after one of these occasions another time he says "since the
end of March 1848 I had been almost for 5 1/2 years from ~~the musical~~ composition."
? 1851. (p 562) perhaps describes how he seated himself for the

first time for many months at his ^{his} first grand piano
which had been rescued from the Dresden catastrophe &
saw if he could settle down to composing the music for his
grandson's heroic drama. "In rapid outline I sketched out
the music for the Song of the Women or daughters of the Rhine
which in the first draft was only roughly suggested - But
when I attempted to turn Wagner's first address to Siegfried
into song my courage failed me completely." When
the singer for such a figure to be found!

For the immediate
reference & begin upon
Rheingold see p 603 of the life
Telegrams: "Initiative, London."
Telephone: "1160 Western."
The stream of life was upon
it from without?

As early as 1844 he mentions being
attracted to the  amount he says in
of German literature
Princess Consort Road,
Kensington,
London, S.W.
the Minister of Music of the
Munich & Hanover.
though he did not begin to take the subject
till many years after. I was entering
studies and sketches of Schlegel and Die Meistersinger

when a ~~catastrophe~~ catastrophe of the occurred. Political disturbances
occurred in Dresden ^{as elsewhere} and Wagner feeling ^{generally} driven in the
direction of the people who were considered revolutionary got into
trouble and had to fly from Dresden. He escaped to Leipzig
at Weimar and ^{then} took up his abode in Zurich in Switzerland

Now began the time of his great literary labours. Retirement
gave him ample time to think; and he meditated on
the situation of the Music Drama & thought it out
more clearly - and simultaneously occupied himself with
the first stages of the great trilogy the Ring of the Nibelungs.
This work spread itself over a great number of years.
He finished the first drama of the series Das Rheingold
as early as 1854, and went on with Die Walkure. But
~~he foresees that the enormous time it would take to~~
when he got into his field he foresees the enormous time it would take to
complete ~~the~~ would keep him too long away from his work with

Wagner says "I completed the whole of the Music & the
Walküre by Dec. 30 1854" and "began the
instrumentation of Walküre in January 1855" ^{which he rewrote}
interrupted by his turning to the Faust Overture ~~which he rewrote~~ ^{he in the form}
more than once. Then he went to London to conduct eight concerts for
the Philharmonic which hindered his going on with it. He only managed
to score "a pretty hundred pages" while there. When he returned to
Switzerland he resumed it & completed it in March 1856.

In Dec. 56 he writes of the first scene of Siegfried being finished -
The 2nd Act in 57. (The rest not till 1869)

Tristan taken in hand in that year. Finished the first act late
in 57. 2nd Act 1858. Finished in August 1859. He speaks
of Tristan as "the simplest Musical conception but full blooded".

Then came the Paris Episode.
~~The work~~ ^{Damhjäusser} ordered to be performed by Emperor Napoleon III to whom Princess
Metternich, wife of the Austrian Ambassador, had spoken of it in
enthusiastic terms. The Emperor said he had pledged his word to her &
could not go back. ~~He~~ ^{She} ~~was~~ ^{was} attributed omnipotent influence at court
& she became for the time Wagner's "good fairy". The famous
performance was in 1860. ^{The expansion of the Venus scene was written for this performance.}
Wagner was ^{then} permitted to ~~visit~~ ^{visit} some parts of Germany. The ban was still
on him in Saxony ^{in 1862} so Wagner went back to Weimar & then resumed
his peregrinations in his efforts to get his works performed.
It appears that the libretto of Minstrelsy was occupying him at the end of 1861 & the
beginning of 1862. He tells of the coming to him of the Prelude in Bayreuth upon
the magnificent spectacle of "Golden Mayence". p 817 ^{Minstrelsy}
The same ^{Minstrelsy} completed. 1862. p 821. The score ^{was} completed in Oct 1867.



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

52

One of the things that damaged the French Opera public was that the following programme "Initiative, London." Telephone: "160 Western."

ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

practical music, so he laid it aside and ~~left~~ ^{left work on} music. He finished the ^{early} ~~from~~ in 1857 but the composition of the ~~music~~ ^{opera} ~~late~~ in the same year. Music took time and it was not finished till 1859. Then there happened another conspicuous event in his career. Through the influence of some enthusiasts a grand performance of Tannhäuser was arranged in Paris in 1859. But suspicion was engendered by the idea that it had been forced on the public by high influence, and a violent opposition was set up against it and ~~the Paris Opera House~~ ^{the Paris Opera House} was ~~literally~~ ^{literally} ~~boasted~~ ^{boasted} ~~of the stage~~. The uproar was so great that the music could not be heard. But the effect was more fortunate than could have been expected. The animosity displayed caused a reaction in other quarters, and the way was opened for Wagner's return to Germany, where the spirit of appreciation was growing in his favour. The way was opened to him then for performance of his

Poppin's anecdote ^{the same} sung at a concert in Vienna in 1863.
It was performed under Bülows at Munich in 1868.

Rhinegold 1st performed Sept 22 1869. (^{the music of} before Jötterdämmerung was written)

Walküre June 1870. (Cosima's divorce from Bülows 1869
married Wagner 1870.)

Siegfried Instrumentation of 3rd act completed in 1869 —

Jötterdämmerung 1st act completed 1870. The whole 1874.

1st series at Bayreuth 1876 —

London Festival 1877.

Prem. of Parsifal read at Dammerth's house Aug 17. 1877

Parsifal completed Jan. 13. /82

First performance July 1882.

(+) From 1865 onwards
Wagner lived for a time at
Tribschen near Lausanne.

Richter was there with him and
set to work to copy the score of Meistersinger.

(At Prague the Overture to Tannhäuser took 20 minutes
at Dresden under Wagner's direction in total (2) three as soon as
it was finished in 67.

Wagner married Wagner
in 1872.

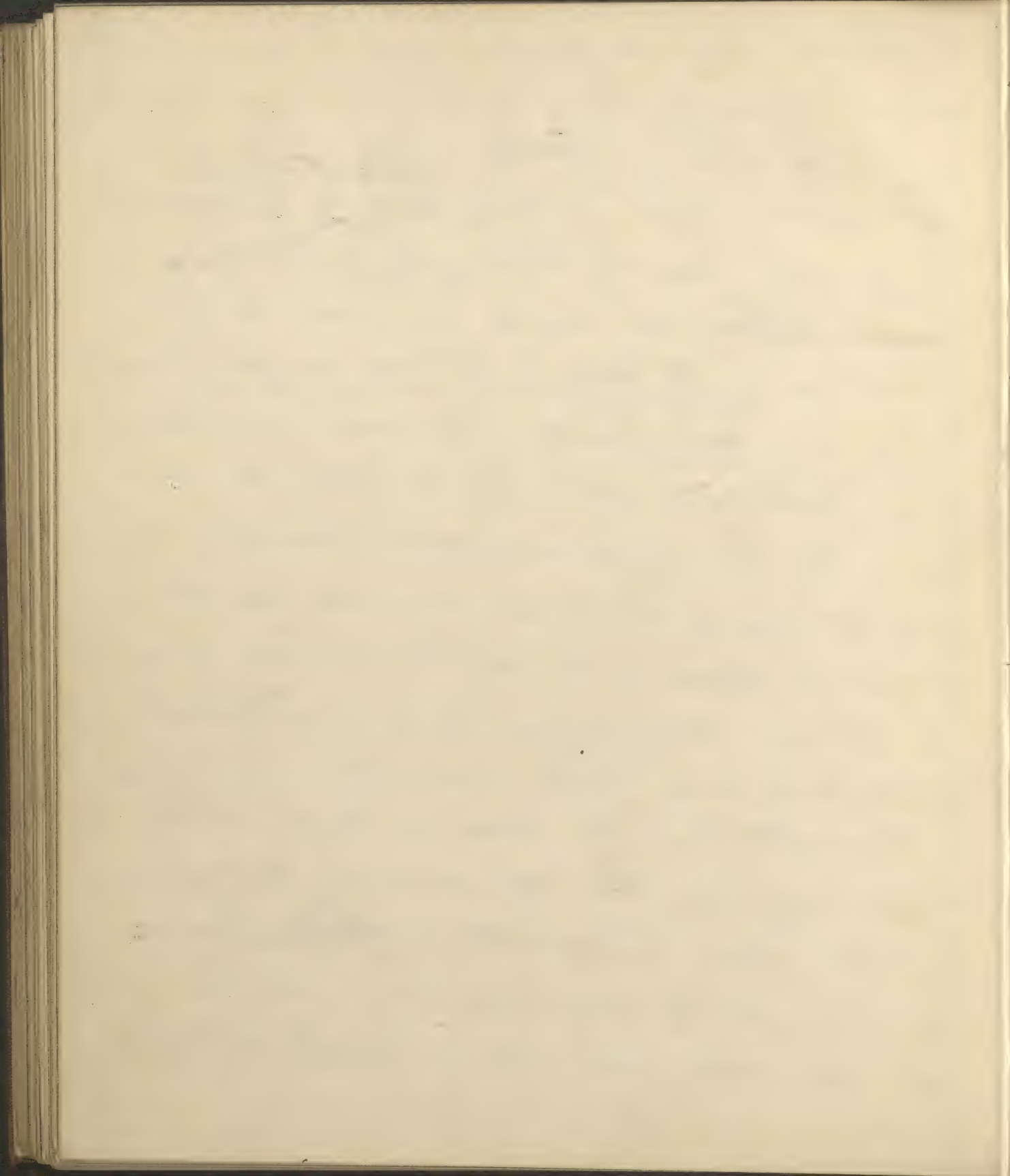
works, and attempts were made to give a performance of
Dietrich at Vienna. But they were unable to cope with
its difficulties and after 57 rehearsals it was finally given up.
However Schumann was given in 1861 in Vienna & it was
then that Wagner heard it for the first time!
Meanwhile Meistersinger in which he had commenced ~~work~~ ^{to struggle} as
early as 1845, ~~and now~~ was taken up again. But he
was almost beaten by his misfortunes - and at one time
he contemplated abandoning it and with it his career.
But just at the moment an unexpected rescue ^{in 1864} appeared
in the person of Ludwig the King of Bavaria who had
become ~~so~~ deeply impressed with Wagner's poems & ideas
and invited him to come and live in Bavaria and
afford him a stipend to enable him to continue his
work. He settled for a time in Munich; & secured
arrangement to ~~to~~ complete the first series of the
'Ring' ⁺ Moreover Dietrich was performed there under
Böcklin - Meistersinger was finished in 1867, and
also performed under Böcklin at Munich ^{with the metonymy} - And the
tide was at last turned.

Wagner & Minna separated in despair
of getting it off together some time before she died.
in fact in 1862

Wagner was 65 when he began Principal.

574

The tie with death was strengthened by his marrying his
daughter Cosima in 1870. The first wife having died in 1866.
and Cosima became a great help to him. ^{at Bayreuth in Bavaria} The cause
the project to build a special theatre for the performance
of his works. Under the auspices of the King of Bavaria the
~~projected~~ ^{project} ~~project~~ was carried out, and the first
performance of the Series of the Ring was given in August
1876 under Hans Richter. The cause was practically
won. Enthusiasts flocked from all parts of the world
as if they were engaged in a solemn pilgrimage - &
though the voices of the enemies were loud and continuous
there was no likelihood of his being trampled down again.
Soon in England in the next year 1877 a great festival
in the Albert Hall brought crowds of the enemies as well
as the sympathisers. His career was to all intents
complete. Only one other work remained - the mystical
Parsifal which he completed in ~~1877~~ ¹⁸⁸². There was
no further difficulty about performances and the work
~~the work~~ was given at Bayreuth in the same
year.



~~Wayne was already~~ Wayne's health by the time we saw
after ^{the} wear & tear of his life - and he did not long
survive the launch of *Parsifal*. He went to his
in Venice ~~for his health~~, and there on Feb 13, 1883
he quietly left the life.

The growth of Wayne from insignificant and even
imperfect beginnings is one of the strangest things in the
history of art. It seems as if his actual musical outfit
was not very great to start with - but his instinct
for great dramatic subjects led to his concentrating
his mind on finding musical equivalents. At first
he was mainly impelled towards mere success and
under that impulse he produced *Rienzi* on the lines of
the *German Grand Opera* - but his instinct told him
that it was not the true solution of the problem of
Opera - & he resorted to such a genuine dramatic
story as that of the *Dying Dutchman*, where he shows himself
in his true colors. His view of dramatic subjects and
was fostered for being allied with music was that they should

~~The~~ one of the essential facts which was quite overlooked till recently - is that leit motives were not possible until subjects were decisively ~~definite~~ ^{distinct} enough to lay hold of the mind. The old subjects of the Sonata period were long passages defined by such artifices as cadences or half-closes. Of course such subjects would be quite impossible for the purposes of leit motive. It was the

fashion of breaking up subjects into very definite figures or nuclei which led the way to the Automotiv.

~~personality~~ ^{personality} of his character - ~~older~~ -
 Suter - Elizabeth - Elsa - ~~older~~ -
 Brunnhilde - Gaea -
 Hans Sachs - Eva - David - Dathan -
 Tristan - Siegfried - Brunnhilde -
 Kriemhild - Brangäne -
 Siegfried - Guntram -
 Kriemhild -
 My an all definite and convincing personalities ~~as~~
 these personalities are constantly expressed in the music.

Leit motive. Berlioz "idée fixe" in the ~~Automotiv~~
 Symphonie fantastique. ~~older~~ -
 Wagner had his subject always ready in his mind

is not in range of the familiar, & should represent by
 types both of humanity as well as incident - And he was
 drawn more & more towards the great old simple legends such
 now the temperamental qualities of human beings in their
 broadest lines - So he went back first to romantic stories like
 Tamkaiser - Schyngin, & then still further back to Tristan,
 & yet further to the ancient primitive stories of folk & hero
 which he illustrated in the pictures of the Day. The Minstrel
 is a make by itself - in a sense ~~made~~ legendary, but
 expressing the personal feeling of the composer on art and
 its problems - Making a scathing satire of the pedants & lovers
 of convention & at the same time a ~~charming~~ charming naïf
 picture of the ~~impulses~~ of genuine poets. Parsifal also stands
 by itself as his final message to humanity on the supreme question
 of mystic religion. He had given up all the ~~trappings~~ paraphernalia
 of Operatic tales & arias quite and - and found a condensation
 of principle of organization - what are called the deut motive &
leading themes. The idea of using ^{separation} musical subjects in their connection
 with individual & ideas was not new - but his consistent and
 elaborate use of them was far beyond anything ever before attempted -
 making a sort of free ~~and~~ expansion of the ideal principle of fugue,
 as we find it in Bach's hands. Sometimes interweaving the threads
 of the orchestra with a marvellous combination of the subjects. But the

would be absurd to suppose that the organization of any work of art could be made on the mere use of subjects, any more than the effect of a Poem depends upon theme.

The organization of crises and climaxes, of even of modulations and actual Musical features was with him the result of the actual dramatic purpose of the words. The action moves uninterrupted from crisis to crisis and the Music closely follows it. The Leit motive being merely the means by which the Musical material itself is made coherent and relevant in texture. Ultimately his procedure has spread from Opera to other provinces - and is followed by the latest programme composers in instrumental Music, and even in Song. Now Richard Strauss in his Heldenleben & Don Quixote and Verklärte Nacht & Till Eulenspiegel, & the dramatic Domestics merely transfer Wagner's methods to the other domains. But still Wagner has the full - for with him the work of arts features depends not only on the warmth and ~~spontaneous~~ colour of the Music, but on the combination of all the elements of dramatic effect - The ~~scenery~~ the ~~the~~ presentation of human situations & the admirable delineation of individualities.

Die Zee .

Ringi .

Tankhaus march .

Supper .

Driston

Parrifol .

